

Meltdown

By Vinnie Moore

Tune **6** to D

Moderate Rock ♩ = 126

Rhy. Fig. 1

Gtr. 1

N.C. G5 F#5 F5 D5 F5 F#5 G5 F#5 G5 F#5 F5 D5 N.C. wavy G5 F#5 F5 D5 E5 F5

f P.M. ... slight P.H. ... P.M. ...

* Tie applies on repeat

1. E5 D5 C5 N.C. End Rhy. Fig. 1 2. w/ Rhy. Fig. 1, Bar 4: Gtr. 1 E5 D5 C5 N.C. w/ Rhy. Fig. 1: Gtr. 1 2nd time G5 F#5 F5 D5 F5 F#5 G5 F#5 G5 F#5 F5 D5 N.C.

f P.M. ... P.M. ... full ... full ...

G5 F#5 F5 D5 E5 F5 E5 D5 C5 N.C. w/ Rhy. Fig. 1, Bars 1-3: Gtr. 1 G5 F#5 F5 D5 F5 F#5

f 15ma... P.H. ... 3rd P.H. ...

P.H. 1/2 ... P.H. ... w/ bar ... full ... full ...

Pitch: A to A#

G5 F#5 G5 F#5 F5 D5 N.C. 3rd ... G5 F#5 F5 D5 E5 F5

f full ... full ... full ...

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Git. 1

P.M. 4

P.M. 4

P.M. 4

① 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

Fill 1
Gr. 2

w/ bar

T
A
B

C5/D 8va F5 D5 E5 F5 E5 F5 E5 D5 N.C.
 Rhy. Fig. 2
 C5 N.C. D5 G5 Gb5 F5 C5/D C5
 End Rhy. Fig. 2
 w/ Rhy. Fig. 2: Gtr. 1
 D5 E5 F5 E5 F5 E5 D5 N.C. C5 N.C. D5 G5 Gb5 F5
 Gtr. 2
 To Coda
 C5/D C5 N.C. Gtr. 2 loco
 Gtr. 1 P.M.
 E5 F5 G5 F5 E5 F5

N.C. E5 F5 N.C. G5 N.C. E5 F5 G5 F5 E5 F5

P.M. P.M. P.M.

0 3 5 0 3 3 0 3 2 0 2 3 0 5 0 3 5 0 3 0 3 2 0 2 3 5 3 2 3

N.C. F5 N.C. F5 N.C. G5

P.M. P.M.

0 3 5 0 3 0 0 3 0 0 5 0 2 0 0 0 0 0 0 0 5 3 2 0 0 0 0 0 5

8va... D5 F5 G5

Gtr. 2

10 13 12 12 11 12 12 13 10 13 12 12 11 12 12 19 10 13 12 12 11 10 13 <13> 10 13

Gtr. 1

(5) 0 3 5

D5 G5 D5 G5 D5 F5 F#5

loco rake w/ bar slack

10 13 10 15 13 10 13 10 13 10 15 13 10 13 10 10 13 10 12 120 120 120 120 120 120 120 120 120 120 120 120 120

0 5 0 5 0 5 1/2

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Gen. 1 D5
Rhy. Fig. 3

A♭5 G5 D5 G5 D5 E5 F5 D5

Ab5 G5 D5 F5 G5
End Rhy. Fig. 3

w/ Rhy. Flg. 3, 2 times: Ger. 1

Guitar Solo

Ab5 G5 D5 F5 G5 D5 Ab5 G5 D5 G5 D5 E5 F5

15th Harm.

0 3

1/2

Harm. w/ bar

w/ bar

The musical score for 'The Rose Tree' is presented on two staves. The top staff uses a treble clef and contains a melody of eighth notes. The bottom staff uses a bass clef and contains a bass line of eighth notes. The melody and bass line are synchronized. The score is divided into four measures by vertical bar lines. Below the first measure, the letters 'P.M.' are written, followed by a dashed line and the number '4'. This pattern repeats under the second, third, and fourth measures. The notes in the melody are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107

\oplus *Coda*

D5

KORR | January 2011

A♭5 G5 D5 G5 D5 E5 F5 D5

5700

P.H.

Gen. 2

Gr. 1

1994

P.M.L.

P.M.

P.M.

P.M.

P.M

P.M.

Pledge, A.

Dir. 2 tavol

Chr. 1

A♭5 G5 D5 F5 G5 D5

Ab 5 G5 D5 G5 D5 F5 F5

A65 G5 E5 D5 G5 E5 D5 E5

F5 E5 N.C. C5

N.C. CS D5

N.C.

A65 G5 N.C. G5 N.C. F5

D.5

Let's Go

By Vinnie Moore

Moderate Rock ♩=104, Swing Feel

Gtr. 1

Bm7 B5 Bm7 D5 E5 Bm7 B5

f P.M.

D5 B5 N.C. B5 A5 N.C. D5 E5 Bm7 B5 Bm7 A E D

Bm7 B5 N.C. D5 E5 N.C.

w/ Fill 1: Gtr. 2

E5 D5

full

Fill 1
Gtr. 2

Stra. Harm.

Harm. w/ bar sluck

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Gr. 2

15ma P.H.

A5

full P.H.

Gr. 1

Rhy. Fig. 1

1/2

N.C.

D5

E5

D5

A5

D5

E5

End. Rhy. Fig. 1

w/ Rhy. Fig. 1: Gr. 1

N.C.

Gr. 2

15ma P.H.

full P.H.

full

A5

N.C.

D5

E5

D5

E5

Esus4

E

D

loco

Esus4 E N.C.

10 10 9 9 / 9 9 9 9

Esus4 E D5 Esus4 E D A E B

End Rhy. Fig. 2

10 10 9 9 / 9 9 9 9

N.C. *Sua* *loca*

17 16 / 17 16

E5 F#5 G#5 A5 N.C. D5 N.C. D5

Sua *loca*

17 17 17/18 18 18 / 21 21 21/22 22 22/23 23 23

Gtr. 1

0 0 4 0 5 0 7

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, likely for a guitar accompaniment, showing chords and a bass line. The piece concludes with a 'P.M.' (Piano) marking and a dashed line indicating a repeat or continuation.

The musical score for guitar consists of a single melodic staff and a corresponding fretboard diagram below it. The melodic staff is written in treble clef with a key signature of one sharp (F#). It contains two measures of music. The first measure includes a series of eighth and sixteenth notes, followed by a half note, and ends with a whole note. Above the staff, there are dynamic markings: 'N.C.' (Natural Chord) and 'D5' (Dominant 5th). The second measure continues the melodic line with similar note values and includes a 'N.C.' marking. The fretboard diagram below the staff shows the left hand's fingering for the notes in the two measures. The first measure spans frets 10 to 15, and the second measure spans frets 14 to 18. Fingerings are indicated by numbers 1-4. The diagram also shows a 'N.C.' marking at the end of the second measure.

[illegible]

Fill 2
Gtr. 2

8va

TAB

15 19 18 21 18 19 21 19 17 21 17 19 21 19 17 21 17 19 22 22 21 19 22 21 22

full

Sva

N.C.

E5

First system of musical notation. Treble and bass staves. Includes fingerings (14, 15, 16, 17, 18, 19), a "full" dynamic marking, and a "P.M." (Pedal Motion) section. Chord symbols N.C. and E5 are present.

A5

N.C. loco

Second system of musical notation. Treble and bass staves. Includes fingerings (17, 16, 15, 14, 13, 12), a "full" dynamic marking, and a "P.M." section. Chord symbols A5 and N.C. loco are present.

1., 3.

2.

To Coda

Sva Harm.

Harm. w/ bar

Third system of musical notation. Treble and bass staves. Includes fingerings (10, 9, 7, 6, 5, 4, 3, 2, 1), a "To Coda" section, and a "Harm. w/ bar" section. Chord symbols Sva Harm. and Harm. w/ bar are present.

Guitar Solo
N.C.

Oct. 2

Dr. 2

The musical score for Dr. 2 is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'N.C.' (No Chorus). The melody consists of eighth and sixteenth notes, often beamed in groups. The rhythm is indicated by numbers below the staff: 12, (12)12, 9, 129, 11, 129, 11, 129, 11, 9, 129, 11, 129, 11, 129, 11, 9, 11, (10)9, 9, 9, (9)1011. The score is divided into two measures by a vertical bar line.

The musical score consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with the tempo marking 'leuco' and contains a series of eighth and sixteenth notes with various articulations like slurs and accents. A wavy line above the staff indicates a trill, followed by the tempo change to 'Siva'. The bottom staff is in bass clef and contains a sequence of numbers (12, 9, 11, 12, 9, 11, 9, 12, 9, 12, 12, 17) with arrows pointing to specific notes, indicating fingerings or positions. It also includes markings for 'full' and a '1/2' note value. The score ends with a double bar line and the number (17) in parentheses.

A musical score for guitar solo. The top staff is in treble clef with key signature of three sharps (F#, C#, G#). It features a melodic line with various ornaments like wavy lines and slurs, and some notes are marked with 'vib.' (vibrato) and 'w/ bar' (with bar). The bottom staff shows fret numbers (e.g., 19, 0, 11, 14, 17) corresponding to the notes on the top staff. There are also some additional markings like 'full' and 'P.H.' (pick attack) on the bottom staff. The piece is titled 'Sva...' at the end.

Rva

w/ Rhy. Fill 1: Gtr. 1

Coda

w/ Rhy. Fig. 1 till Fade

D Esus4 E D Esus4 E N.C.

Rhy. Fill 1
Gtr. 1

N.C.

F#5

N.C. A5

B5

w/ Fill 2: Gtr. 2
E5

Gtr. 3

8va loco

full 17 17 17 (17) 19 19 17 19 19 w/ bar full w/ bar full 2 w/ bar

0 12 9 12 9 12 9 11 9

G#5
Rhy. Fig. 6

G5

A5

End Rhy. Fig. 6

Gtr. 3

w/ bar w/ bar full 1/2

9 12 14 13 11 11 9 11 9 11 9 11 12 12 9

6 9 11 11 9 11 11 9

w/ Rhy. Fig. 6: Gtr. 3

B5

B5

full 1/2 1 1/2 1 1/2

12 9 9 12 9 12 9 11 12 9 11 (11) 9 11 9 11 13 (13) (13) 13 13 12 11 9 11/13 11 9 11

A5

B5

A5

⑤ open
A A5 II

Gtr. 3

8va

full full

9 11 9 10 9 6 9 6 9 6 9 6 7 9 9 9 7 7 7 7 9 9 9 11 9

16 17 16 19 (19) 19 19 16

B5/A ⑤ open A B5 II A5 ⑤ open A B5 w/ Rhy. Figs. 1 & 5, until Fade: Gtrs. 1 & 2 E5

The image displays a page of guitar tablature for a piece in D major. It consists of six systems of music, each with a standard musical staff and a guitar-specific staff below it. The notation includes various musical symbols such as notes, rests, and accidentals on the top staff, and fret numbers, bends, vibrato, and dynamic markings on the bottom staff. Chord names (A5, B5, E5, N.C., F#5) are placed above the staff. The piece concludes with a 'Fade' instruction.

Esus4 E D5 Esus4 *8va* E D Esus4 E N.C.

14 12 12 11 12 11 14 13 14 14 10 16 10 13 19 10 10 10 14 14 13 13 14 14 11 11

Esus4 E ES D5 A Esus4 E D5 15ma P.H. Esus4 E D

8va

loco

P.H.

full

full

full

10 12 14 10 12 14 10 17 10 12 15 12 12 15 14 12 14 12 14 13 13 14

13 13 9 9 11 11 7 7 9 9 11 11 10 10 14 14 10 10 13 13 10 10 14 14

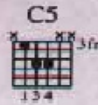
The guitar solo in "The Highway" by The Highwaymen is a melodic and rhythmic piece. The top staff shows a melodic line in G major, starting with a G4 (first fret) and moving up to a G5 (fifth fret). The chords are Esus4, E, N.C. (natural), Esus4, E, E5, D5, and A. The bottom staff shows a rhythmic pattern with fret numbers and "full" markings. The pattern is: 12 (full), 15 (full), 12, 15, 14, 12 (full), 12, 14, 10, 10, 14. The second measure of the solo is: 12 (full), 15 (full), 15, 14, 12 (full), 12, 14, 10, 14, 10, 10, 14.

Esus4 E N.C. Esus4 E E5 D5 A

12 full 12 15 14 12 full 12 14 13 14 13 15 14 14 13 14 13 14 14 13 14 14 13 14 14

Ridin' High

By Vinnie Moore



w/ Rhy. Fill 1, 2nd time: Gtr. 2
Moderate Rock ♩ = 112

1.

Gtr. 1

A5 D/F# G5 D5 A5 D/F# G5

mf

1/2

1/2

w/ bar

(3) 15

2.

G5 N.C. A5 D/F# G5 D5 A5 D/F#

Gtr. 3

f

15ma P.H.

P.H. full full full full

7 6 7 9 9 9 9 11 12 (12)12 (12)12 (12)12 (12)11 9 11 9 6 7 7 9 7 6

Gtrs. 1 & 2

Rhy. Fig. 1

End Rhy. Fig. 1 Rhy. Fig. 2

1/2

1/2

Rhy. Fill 1 A5

Gtr. 2

mf

1/2

1/2

A5 D/F#

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G5 D5 A5 D/F# G5 D5 A5 D/F#

w/ Rhy. Fig. 1, 2 times: Gtrs. 1 & 2

7 9 7 8 10 14 14 15 (15) 15 (15) 17 15 14 16 14 17 15 17 17 17 15 15 17 17 14 14

End Rhy. Fig. 2

Harm.

w/ bar

Harm.

0 0 0 0

G5 D5 D/F# G5 A5 D/A Dsus/A

loco

Rhy. Fig. 3

Gtrs. 1 & 2

full

full

P.M. 4

P.M. 4

P.M. 4

P.M. 4

P.M. 4

16 14 17 16 16 14 (14) 7 7 7 7 7 7 9 9 9 9 9 7 7 7 7 7

A5 N.C. D/F# G5 A5 D/A Dsus/A

End Rhy. Fig. 3

Gtr. 3

loco

1/2

1/2

full

full

full

full

full

10 17 19 19 19 17 18 (18) 18 14 10 16 (16) 14 17 16 16 14 10

A5 D/F# G5 A5 D/A Dsus/A

w/ Rhy. Fig. 3, Bars 1-3: Gtrs. 1 & 2

1/2

1/2

full

1/2

1/2

full

1/2


1/2

14 16 14 18 17 (17) 10 17 19 19 19 17 18 (18) 17 17 17 17 20 17 20 17 17 17 20 17 17

To Coda 

w/ Rhy. Fig. 1, 2 times; Gtrs. 1 & 2

A5 D/F# G5 D5 A5 D/F# G5 D5



w/ Rhy. Fig. 3; Gtrs. 1 & 2

D/F# G5 A5 D/A Dsus4/A A5 N.C.



w/ Rhy. Fig. 3, Bars 1-3; Gtrs. 1 & 2

D/F# G5 A5 D/A Dsus4/A

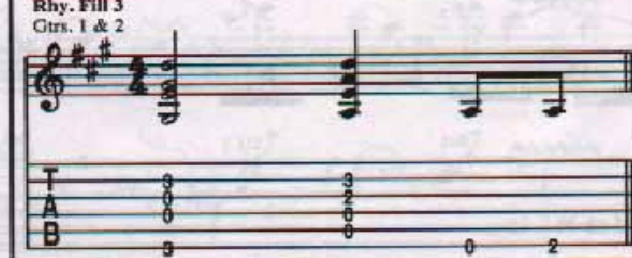


w/ Rhy. Fill 2; Gtrs. 1 & 2

A5 C5 A5 C5



Rhy. Fill 3
Gtrs. 1 & 2



The second system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melody with eighth and sixteenth notes, including triplets and slurs. Above the staff, there are markings 'A5' and 'G5' with arrows pointing to specific notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a bass line with eighth and sixteenth notes, including triplets and slurs. Above the staff, there are markings 'full' with arrows pointing to specific notes. The system ends with a double bar line.

⊕ Coda

5 5 5
3 fr. open 3 fr.
C A C A5

A5

End Rhy. Fig. 5

The first system of the musical score for 'The Bird Song' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments, including trills and grace notes, and is divided into measures by bar lines. Above the staff, the notes C5, D5, and A5 are marked. The bottom staff is a single-line staff containing a sequence of numbers (5, 6, 7, 5, 6, 7, 7, 5, 7, 5, 7, 7, 5) which likely represent fingerings or breath marks for the melody.

N.C. AS

CS

G5 III

The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and a guitar accompaniment. The vocal line is written in treble clef with a key signature of two sharps (F# and C#). The guitar accompaniment is written in bass clef. The score includes various musical notations such as chords, accidentals, and performance markings like "full" and "A5".

[illegible]

Half Time Feel

N.C. E5 D/F#

G5

N.C.

D5

div

Gtr. 3

foco

17 20 17 19 17 20 17 19 19 17 19

full

1/2 1/2 1/2 1/4 1/2

19 19 (19) 19 18 10 10 18 (18)

14 14

10

Gtr. 1

mf

P.M.

0 7 4 4 6 7 0

A5

G5

D(add4)

A5

N.C. E5 D/F# G5/A

full

10 16 14 14 17 17 17 10 10 14 14 14 14 16 14 17 14 16 14 14 16 14

let ring

let ring

P.M.

P.M.

P.M.

9 7 0 9 7 5 0 0 0 4 0 4 5 0 0 0 0 7 4 4 6 7 6 0

A5

G5

D(add4)

A5

N.C.

12 11 12 12 (12) 15 14 12 12 12 14 14 14 14 14 14 14

1/2

full

full

End Rhy. Fig. 6

let ring

let ring

P.M.

full

9 7 0 9 7 5 0 0 0 4 0 0 0 5 4 5 (4) 2 2 4 2

N.C. E5

G5 D(add4) w/ Rhy. Fill 4: Gtr. 1 A5 N.C. E5 D/F# G5/A A5 End Half Time Feel
 Rya... loco
 ruke
 17 14 15 14 10 14 10 15 17 19 19 19 18 22 21 (21) 22 19 18 19 (19) 19 18 19 18 18 (18)

The musical score for 'The Wind' by The Beatles is presented in two systems. The first system shows the guitar part (Gtr. 1 & 2) and the piano part (P.H.). The guitar part is in G5 III and D5, with a 15ma (15th measure) indicated. The piano part is in G5 III and D5, with a 15ma (15th measure) indicated. The second system shows the guitar part (Gtr. 1 & 2) and the piano part (P.H.). The guitar part is in G5 III and D5, with a 15ma (15th measure) indicated. The piano part is in G5 III and D5, with a 15ma (15th measure) indicated. The score is in G major, 4/4 time, and features a key signature of one sharp (F#).

w/ Rhy. Fig. 1; Riff 1; & Fill 1; Ctrs. 1 & 2; 3

w/ Rhy. Fig. 1: Riff 1; & Fill 1: Gtrs. 1 & 2; 3

A5 D/F# G5 D A5 D/F# G5 D5

8va

full 22 full 22 full 22 1/2 21 (21) 22 22 17 17 19 full 19 full 20 full 19 (19) 19 17 17 (17)

w/ Rhy. Fig. 1: Gtrs. 1 & 2

w/ Rhy. Fig. 2: Citrs. 1 & 2

w/ Rhy. Fig. 1: Gtrs. 1 & 2

w/ Rhy. Fig. 2: Gltrs. 1 & 2

The first system of musical notation for 'The Rose Tree' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Above the staff, the chords A5, D/F#, G5, D5, A5, N.C. A5, and D are indicated. The melody consists of eighth and sixteenth notes, with some measures containing triplets. Below the staff, the fingerings are indicated by numbers 1 through 5. The first measure is a whole rest, followed by a quarter rest, then a series of eighth and sixteenth notes. The system ends with a double bar line.

w/ Rhy. Fig. 1, 2 times: Gtrs. 1 & 2

G5 D5 A5 D/F# G5 D5 A5 D/F#
 8va

 (19) 19 17 17 (17) 22 full 22 full 22 full 22 22 21 1/2 21 (21) 22 22 17 17 full 17 full 17 17
 19 20 18

1. 2. 3.

14.

Gtrs. 1 & 2 tucet
N.C.

81

Gr. 3

G5 D5 A5 G5 D
 8va----- loco
 Gtrs. 1 & 2
 full 17 17 full
 20 19 17 15 (20)
 1/2
 17 17 17 17
 20
 Gtrs. 1 & 2 tacet
 N.C.
 8va-----
 Gtr. 3

Rift 1

Gr. 4

[illegible]

Earthshaker

By Vinnie Moore

Slow Rock $\text{♩} = 66$ Shuffle Feel

w/ Fill 1, 2nd time: Ctr. 2

w/ Fill 2, 2nd time: Ctr. 2

Gtr. 1

F#5
Rhy. Fig. 1

slight P.H. 1/2 1/2 full

1.

2.

w/ Fill 1, 1st time: Gtr. 2

w/ Fill 3, Gtr. 2

A5 E

End Rhy. Fig. 1

P.M. slight P.H. 1/2 1/2 full slight P.H. 1/2

Fill 1

Gtr. 2 w/ wah

full bent note only

Fill 2

Gtr. 2 w/ wah

Fill 3

Ctr. 2 w/ wah

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Riff 1
Gtr. 2

F#5 A5 E

w/ wah

1/2 1/2 full 1/2

10 (10) 14 10 (10) 14 10 14 17 14 10 14 10 14 16 14 14 (14) 12 14 12 (12) 14 10 14

[illegible]

w/ Rhy. Fig. 2: Gtr. 2

Gtr. 2 F#5

A5 E

1/2 full P.M.

The musical score for guitar 2 is presented in two staves. The top staff is a standard musical notation in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on the G4 string, moves to A4, then B4, and continues with various intervals and triplets. The bottom staff is a fretboard diagram corresponding to the top staff. It shows the fret numbers for each note: 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The diagram includes various techniques such as bends, vibrato, and palm muting (P.M.).

The musical notation for the guitar solo in 'Sweet Home Alabama' is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#5). The solo is divided into two main sections: a 'Bva' (Bass) section and a 'Loco' (Locomotive) section. The 'Bva' section features a series of eighth notes with a '1/2' time signature. The 'Loco' section features a series of eighth notes with a 'full' time signature. The solo concludes with a 'Full' time signature and a 'Full' note. The notation includes various musical symbols such as eighth notes, sixteenth notes, and a final 'Full' note.

17 17 16 14 17 16 10 14 14 17 18 14 17 19 14 16 14 14 16

[illegible][illegible]

Musical score for "The Rose Tree" in G major (one sharp). The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody consists of several measures of music, including eighth and sixteenth notes, and rests. A "P.M." (Pizzicato) instruction is placed above the staff. A "full" instruction with an arrow points to a specific note in the melody. The bottom of the page shows a guitar chord diagram with fret numbers (1-5) and string numbers (1-6) for the melody.

End Rhy. Fig. 3

full

Gtr. 2 N.C.

A5 B5 N.C.

A5 E w/ Rhy. Fig. 2: Gtr. I
F#5

A5 E

w/ Rhy. Fig. 3; Gtr. 1
B5

B5

[illegible][illegible]

D7(#9) N.C. Guitar Solo G5 N.C.

Gtr. 2

* Harm. w/ bar

15 (15) 17

* Harm. between 15th and 16th frets

[illegible]

Rhy. Fill 1
Gtr. 1

P.M.

T
A
B

4 4 2 2 4 4 4 4

Handy, W.C. The Rhythm of the Blues. 12/8. Bb. 1912. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226. 2227. 2228. 2229. 2230. 2231. 2232. 2233. 2234. 2235. 2236. 2237. 2238. 2239. 2240. 2241. 2242. 2243. 2244. 2245. 2246. 2247. 2248. 2249. 2250. 2251. 2252. 2253. 2254. 2255. 2256. 2257. 2258. 2259. 2260. 2261. 2262. 2263. 2264. 2265. 2266. 2267. 2268. 2269. 2270. 2271. 2272. 2273. 2274. 2275. 2276. 2277. 2278. 2279. 2280. 2281. 2282. 2283. 2284. 2285. 2286. 2287. 2288. 2289. 2290. 2291. 2292. 2293. 2294. 2295. 2296. 2297. 2298. 2299. 2300. 2301. 2302. 2303. 2304. 2305. 2306. 2307. 2308. 2309. 2310. 2311. 2312. 2313. 2314. 2315. 2316. 2317. 2318. 2319. 2320. 2321. 2322. 2323. 2324. 2325. 2326. 2327. 2328. 2329. 2330. 2331. 2332. 2333. 2334. 2335. 2336. 2337. 2338. 2339. 2340. 2341. 2342. 2343. 2344. 2345. 2346. 2347. 2348. 2349. 2350. 2351. 2352. 2353. 2354. 2355. 2356. 2357. 2358. 2359. 2360. 2361. 2362. 2363. 2364. 2365. 2366. 2367. 2368. 2369. 2370. 2371. 2372. 2373. 2374. 2375. 2376. 2377. 2378. 2379. 2380. 2381. 2382. 2383. 2384. 2385. 2386. 2387. 2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426. 2427. 2428. 2429. 2430. 2431. 2432. 2433. 2434. 2435. 2436. 2437. 2438. 2439. 2440. 2441. 2442. 2443. 2444. 2445. 2446. 2447. 2448. 2449. 2450. 2451. 2452. 2453. 2454. 2455. 2456. 2457. 2458. 2459. 2460. 2461. 2462. 2463. 2464. 2465. 2466. 2467. 2468. 2469. 2470. 2471. 2472. 2473. 2474. 2475. 2476. 2477. 2478. 2479. 2480. 2481. 2482. 2483. 2484. 2485. 2486. 2487. 2488. 2489. 2490. 2491. 2492. 2493. 2494. 2495. 2496. 2497. 2498. 2499. 2500. 2501. 2502. 2503. 2504. 2505. 2506. 2507. 2508. 2509. 2510. 2511. 2512. 2513. 2514. 2515. 2516. 2517. 2518. 2519. 2520. 2521. 2522. 2523. 2524. 2525. 2526. 2527. 2528. 2529. 2530. 2531. 2532. 2533. 2534. 2535. 2536. 2537. 2538. 2539. 2540. 2541. 2542. 2543. 2544. 2545. 2546. 2547. 2548. 2549. 2550. 2551. 2552. 2553. 2554. 2555. 2556. 2557. 2558. 2559. 2560. 2561. 2562. 2563. 2564. 2565. 2566. 2567. 2568. 2569. 2570. 2571

The musical score for "End Rhy. Fig. 4" consists of two systems. The first system has a guitar staff (treble clef) and a bass staff (bass clef). The guitar staff features a melody with various chords: G5, D7#9, Bb5, and C5. The bass staff provides a rhythmic accompaniment with fingerings and a "full" marking. The second system continues the melody and accompaniment, ending with a "Full" marking. The score is labeled "End Rhy. Fig. 4" at the bottom right.

899

GS

D5#9

Bb5

C5

GS

FS

D7#9

w/ Fill 4; Gtr. 3

C#7#9

FBI 4

Gtr. 3

854

* Harv

三

—

100

100

- **Hart**

100

15

100

Figure 1

* **Hart**

100

D7 C#7 D7 A5 D7 D#7

E7 C7 D5

A5 E7#9

w/ Rhy. Fig. 6, till Fade, Ctr. 1

A5

slight P.H.

1/4

full

1 1/2

1 1/2

1 1/2

End Rhy. Fig. 6

P.M.

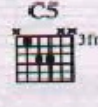
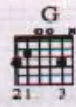
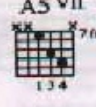
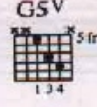
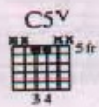
[illegible][illegible]

The first system of the musical score for 'The Little Boat' consists of a treble clef staff and a bass clef staff. The treble staff features a melody in G major (one sharp) with a key signature change to D major (two sharps) at the end. It includes various musical notations such as eighth notes, sixteenth notes, and triplets. Above the treble staff, there are performance instructions: 'A.5' at the beginning, '8va' with a dashed line indicating an octave shift, and 'loco' with a key signature change symbol. The bass staff contains fingerings and articulation marks, including '2' for the first finger, 'full' for full fingering, and '1/2' for half fingering. The system ends with a double bar line.

The musical notation for the guitar solo in "Hotel California" is shown on a five-line staff. The key signature is one sharp (F#), and the time signature is 4/4. The solo begins with a D7 chord, followed by a C#7 chord, and then a D7 chord. The notation includes various musical symbols such as triplets, slurs, and dynamic markings like "f" (forte) and "ff" (fortissimo). The solo is divided into two measures, with the first measure containing a triplet of eighth notes and the second measure containing a triplet of eighth notes. The notation is color-coded with red, green, and blue lines to indicate different parts of the solo.

Deep Sea

By Vinnie Moore



Moderately ♩ = 108

C/A
Rhy. Fig. 1
Gtr. 1

B/A

B \flat /A

A5

End Rhy. Fig. 1

mp

pluck w/ fingers

w/ Rhy. Fig. 1, 3 times: Gtr. 1

C/A

B/A

B \flat /A

A5

Gtr. 2

8va

20 20 19 10 20 (20)

full

* volume swells

C/A

B/A

B \flat /A

A5

8va

20 (20) 17 15 16 (16) 15 17 17 (17) 17

- 1 1/2

- 1 1/2 w/ bar w/ bar

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C/A B/A Bb/A

8va

17 20 16 12 15 17 (17) 17

w/ Riff 1, 8 times: Gtr. 3

C5/A B5/A Bb5/A A5

8va

Gtr. 2

mf

w/ bar -1/2 w/ bar w/ bar 1/2 w/ bar

17 20 17 10 16 19 10 15 17 (17) 17 (17)

Gtr. 1

mf

5 5 5 5 0 5 0 4 4 4 0 4 0 3 3 3 3 0 3 0 2 2 2 2 0 3 0

C5/A B5/A Bb5/A A5 C5

8va

w/ bar w/ bar w/ bar full full full w/ bar w/ bar full

17 20 16 10 12 12 12 15 17 10 14 14 14 14 16 16 20 17

Fill 1
Gtr. 3

17 20 16 10 12 12 12 15 17 10 14 14 14 14 16 16 20 17

Riff 1
Gtr. 3

7 7 0 5 0 X 0 6 6 9 6 6

C5V open A C5V open A C5V open A C5V open A C5V open A C5V open A D5VII open A D5VII open A D5VII open A D5VII open A D5VII open A D5VII

Rhy. Fig. 2

Gtr. 1

8va

Gtr. 2

bent note only

full

(17) (20)

20

(20)

(20)

full

17 15

(17) 15

full

10 14

Gtr. 3

Riff 3

(9) 3

5 2 3 4 5 3 3 5 3

6 2 3 4 5 5 5

5 5 2 3 4 5 3 3 5 5

open A D5VIII open A D5VIII open A D5VIII F5VIII open A F5III open A F5III open A F5III open A F5III open A F5III open A F5III open A F5III open A G5V open A A5VII

8va

full

14

10

w/bar

w/bar

full

17

20

bent note only

(20)

(17)

(20)

full

17

20

full

17

20

bent note only

(17)

(20)

full

19

20

-1

(5) 5

5 2 3 4 5 3 3 5 3

5 2 3 4 5 5 5

5 2 3 4 5 3 3 5 5

X 5

Riff 2

Gtr. 3

1/2

T

A

B

7 7 0 6 0 X 3

5 5 3 5 5 5

Guitar Solo

G5

C5/A

D5/A

804

Gr. 2

w/ bar

full

full-

~~~~~

10

full

100

full 

full

FS/A

w/ Riff 4: Gtr. 3

G5/A

A5

A5VII

A

A

1

A

C5

2

Gr.

Rhy. Fill 1

Gr. 1



G5

A5

G5

D/F#

F5

G5

A5

G5

15ma Harm.

Rhy. Fig. 3  
Gtr. 1

w/ bar

w/ bar Harm.

1. C5 D5 End Rhy. Fig. 3 D5 C5

2. Am7 Gtr. 2 D(add4) Fsus2

full

Rhy. Fig. 4  
Gtr. 1

let ring throughout

Am7 D(add4) Csus2

w/ Rhy. Fig. 4, Bars 1-3: Gtr. 1

Am7

8va

1/2

1/4

take

End Rhy. Fig. 4



D(add4)

Fsus2

Am7

C(add9)

Gtr. 1

Sheet music for guitar, first system. The staff shows a melodic line with various techniques including triplets, slurs, and a 'loco' section. The fretboard diagram below the staff indicates fingerings for the left hand, with numbers 1-5 and 10-19 shown.

Sheet music for guitar, second system. The staff shows a melodic line with various techniques including triplets, slurs, and a 'loco' section. The fretboard diagram below the staff indicates fingerings for the left hand, with numbers 1-5 and 10-19 shown.

Sheet music for guitar, third system. The staff shows a melodic line with various techniques including triplets, slurs, and a 'loco' section. The fretboard diagram below the staff indicates fingerings for the left hand, with numbers 1-5 and 10-19 shown.

16 B 1.3

Sheet music for guitar, fourth system. The staff shows a melodic line with various techniques including triplets, slurs, and a 'loco' section. The fretboard diagram below the staff indicates fingerings for the left hand, with numbers 1-5 and 10-19 shown.

Sheet music for guitar, fifth system. The staff shows a melodic line with various techniques including triplets, slurs, and a 'loco' section. The fretboard diagram below the staff indicates fingerings for the left hand, with numbers 1-5 and 10-19 shown.



w/ Rhy. Fill 1: Gtr. 1

C5/A A5 D5/A C5/A G5/A F5  
 w/ Rhy. PIII 1: Gtr. 1  
 8vcs  
 15 15 5 5 7 12 5 13 15 13 12 19 19 12 12 12 20 20 12 12 17 17 17 19 17 17  
 7 7 5 5 19 15 5 7 5 4 5 6 4 4 2/14 4 2/14 13 13 12 12 10 10 20 20 12 12 10 10 10

F5  
 Gtr. 1  
 P.M.  
 A5  
 A#5  
 P.M.  
 8va .....  
 loco  
 3  
 3  
 (17)  
 (16)  
 13 13 12 12 10 10 8 8 7 6 5 4 3 2 1  
 14 14 12 12 9 9 7 6 5 4 3 2 1

[illegible]

Rhy. F#III 2  
Gtr. 3



1/2



w/ Rhy. Fig. 4: Gtr. 1  
Am7

D(add4)

Fsus2

CS D5

P.M. P.M.

16 82.3

8va

w/ bar

(10) 8 8 8 8 10 (10) 19 20 19 20 17 19 19 17 19 17 19 17 19

Am7 8va

D(add4) Csus2

w/ bar

17 (17) 12 12 17 12 17 14 17 14 15 14 15 14 17 15 12 19 12 19 12 15 12 20 15 12 22

w/ Rhy. Fig. 4, Bars 1-3, Gtr. 1  
Am7

D(add4) F#sus2

Am7

To Coda

C(add9)

Gtr. 1

G

8va

w/ bar

19 20 19 20 17 19 22 19 20 19 10 17 17 14 15 (15) 12 19 12 12 14 14 12 17 20 19 17 full (20)

2.

C(add9)

Gtr. 1

G

w/ Rhy. Fig. 3: Gtr. 1

A5

G5

D/F#

F5

G5

A5

G5

8va

full

20 19 17 22 (22)



C5   D5   w/ Rhy. Fig. 3, Bars 1-3: Gtr. 1   A5   G5   D/F#   F5   G5   A5   G5   C5   G5

F5   Rhy. Fig. 6B   A5

Gtr. 1   P.M.   P.M.   P.M.

Gtr. 2   *8va*   *loco*   *trill*

full   full   17   20 19 16   15   17 10   17 15 17 15   (14 10) 14   14   7   8

Rhy. Fig. 6A   Gtr. 4

let ring throughout   P.M.

w Rhy. Figs. 6A & 6B, 2 1/2 times: Gtrs. 1 & 4

F5   End Rhy. Fig. 6B

P.M.   P.M.

10   12   15   15   (15)   7 9   9 12   12   7 10   9   8 10   8 7   8   full   7 8 9   10   (10)   (12)

End Rhy. Fig. 6A

let ring   P.M.



A5

8va.....

F5 loco

A5

15ma P.H.

P.M. P.H. P.M.

Pitch: F#

D5

C5

D.S. al Coda

G/B

8va.....

Gtr. 1

Gtr. 4

let ring throughout

⊕ Coda

C(add9)

Gtr. 1

8va.....

Gtr. 2

G5

w/ Rhy. Fig. 1: Gtr. 1

C/A

B/A

\* Volume swells



Bb/A A5 C/A B/A

*Rva*

w/ Rhy. Fig. 1, Bars 1-3: Gtr. 1

15 17 (17) (17) 12 17 20 17 16 19 16

B♭/A w/ Rhy. Fill 2: Gtr. 3 N.C. w/ Rhy. Fig. 2: Gtr. 1 C5/A D5/A

8va

The musical score consists of two systems. The first system has a treble clef staff with a key signature of one flat (B♭) and a common time signature. It contains a melodic line with various ornaments like grace notes and slurs. Below it are two bass staves showing fret numbers: 15, 17, 19, and 20. There are also some handwritten-style annotations like 'full' and 'full'. The second system continues the melody and includes more complex rhythmic markings such as '1/2', '1/4', and '1/8'. Fret numbers continue below the bass staves.

\* ties apply on repeat; 8va applies to Gtr. 2 only

G5/A A5
 C5
G5
7 open A

Gtr. 3

8va...

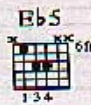
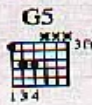
(17) 17 16 15
 17 16 15
17 16 15
(20) 19
17

(7) 7 6 5
 7 6 5
7 6 5
7 6 5
X 5

[illegible]



**By Vinnie Moore**



**Rhy. Fig. 1**  
Cir. 1

Qty. 1 Bb 5/G

[illegible]

w/ Rhy. Fig. 1, 2 times: Gtr. 1

Bb5/G

Gtr. 2

Full

Full

[illegible]

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B♭5/G

8va

loco

Gtr. 2 E♭5

F5

Rhy. Fig. 2

Gtr. 1

End Rhy. Fig. 2

Gtr. 2 G5

8va

Gtr. 3 8va

Gm loco

G5



G5

Sva

Gr. 2

Gtr. 3

Bb5

8va

Full

Full

20 18 17 18 14 15 14 18 10

(165)

(165)

End Rhy. Fig. 3

F5

w/ Rhy. Fig. 3, Bars 1-6: Gtr. 1

F5 N.C. F5

Gtr. 2 *loco*

*Sva* P.H. *Bb5* *Sva* 3

18 19 15 14 15 17 14 13 15 14 18 19 15 14 15 17 14 15 17 15 17 18

Gtr. 3 *p*

13 18 15 14 14 15 15 15 15 w/ bar



**G5**  
8va

full 20 20 18 17 20 full 1 1/2 20 (20) w/ bar 20 (20)

8va

full 20

17 15 15 18 15 17 18 20

⑤ 6fr. Eb Eb5 Eb5 Eb5 ⑤ 6fr. Eb Eb5 Eb5 ⑤ 6fr. Eb Eb5 Eb5 ⑤ 6fr. Eb Eb5

Rhy. Fig. 4

Gtr. 1

P.M.

8va

Gtr. 2

V 20 17 18 17 20 17 18 17 22 18 15 16 15 17 15 17 15 10 15

⑤ 6fr. Eb Eb5 ⑤ 8fr. F F5 VIII ⑤ 8fr. F F5 VIII ⑤ 8fr. F F5 VIII

End Rhy. Fig. 4

8va

V 18 15 16 15 18 17 18 17 14 18 16 15 14 16 15 12 18 15



8fr.  
C

C5

8fr.  
C

C5

8fr.  
C

C5

w/ Rhy. Fig. 4: Ctr. 1  
Eb5

P.M.

Sva

\* point bar backwards and bounce hand

F5

Sva

S

w/ Rhy. Fig. 1, 4 times: Ctr. 1  
Bb5/G

F5  
Ctr. 1  
Sva

Bb5/F

Sva

Bb5/C

F

Bb5/G

Sva



8va ..... **Bb5/F**

*loco*

w/ bar 17 15 15 13 13 13 15 14 1/2 14 15 14 15

**Bb5/C** **F** **Bb5/G** 8va .....

full 18 (15) 15 15 w/ bar 17 15 15 10 15 17 18

8va ..... **Bb5/F**

full 20 20 20 18 20 17 18 17

Gtr. 3: 1st & 3rd times only

**Bb5/C** **F** **Bb5/G**

Gtr. 3 8va ..... Gtr. 2

Gtr. 2 8va ..... 17 18 1/2 17 1/2 17 20 (20) 17 15 15 18 15 17 18

14 15 14 14 17 (17)

8va ..... **Bb5/F**

Gtr. 3 Gtr. 2 8va .....

w/ bar 17 15 w/ bar 15 13/16 13/16 15 13 1/2 15 13 13 15 15



To Coda

w/ Rhy. Fig. 2: Gtr. 1  
E♭5

B♭5/C  
8va

F

Gtr. 2 loco

1/2 full

w/ bar

w/ bar

F5

G5

Gtr. 1

8va

w/ bar

1. 2.

Guitar Solo

Gm9

8va

-1 1/2

Gtr. 2

w/ bar -1 1/2

full

full

Rhy. Fig. 5

Ctr. 4 w/ clean tone

let ring

w/ bar



**Gm/Bb** *Alta*  $-2 \frac{1}{2}$   $-1$  *loco* **F(add9)** **F**

w/bar  $-2 \frac{1}{2}$   $-1$

20 10 12 12 10 14 14 10

8 7 8 8 8 9 2 5

End Rhy. Fig. 5

w/bar

w/ Rhy. Fig. 5, 2 times: Ctr. 4 **Gm(add9)**

full full w/bar

12 12 10 11 12 12 12 10 10 12 12

w/ bar

**Gm/Bb** **F(add9)** **F**

*15ma* *P.H.* *P.H.*  $\frac{1}{2}$

(12) X 10 12 12 7 9 2 (2) 9 9

**Gm(add9)**

w/bar w/bar w/bar w/bar

12 10 10 12 14 12 13 13 13 10

**Gm/Bb** *Alta*  $-1$  *loco* **F(add9)** **F**

w/bar  $-1$  3 3 3

17 15 15 14 15 15 13 12 13 15 13 12 15 12



w/ Rhy. Fig. 5, Bars 1-6: Gr. 4  
Gm(add9)

3va

17 18 17 10 15 14 18 10

w/bar

Gm/Bb

F5 VIII

Chr. I

3va

-2 -1 -1 19 10 17 15 18 20 17 18 20 22

w/bar

G5

Rhy. Fig. 6

Bb5

P.M.

1 1/2 10 16 1 1/2 15 1 1/2 15 1 1/2 15 1 1/2 15 1 1/2 10

G5

Bb5

F5

End Rhy. Fig. 6

P.M.

11 13 10 11 10 10 11 12 10 10 7 7 0 7 10 8 10 8 10

P.H.

Pitch: A

Pitches: A Bb A



~~12 13 15~~

G5

b6 b7C

F5/C

C5



[illegible]

**⊕ Coda**

w/ Rhy. Fig. 2, 2 times; Gr. 1  
Fb 5

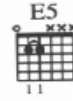
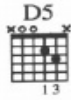
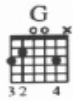
The image shows musical notation for two chords: Eb5 and F5. The Eb5 chord is shown in the first measure with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notes are Eb5, G5, Bb5, and D6. The F5 chord is shown in the second measure with the notes F5, A5, C6, and E6. Fingerings are indicated by numbers 1-4. A fret diagram below the staff shows the fret positions for each note: Eb5 (17th fret), G5 (15th fret), Bb5 (15th fret), D6 (18th fret), F5 (18th fret), A5 (16th fret), C6 (17th fret), and E6 (18th fret). The diagram is labeled 'w/ bar' and shows a bar across the 18th fret.

[illegible]



# Midnight Rain

By Vinnie Moore



## Intro

Moderately ♩ = 104

Rhy. Fig. 1

Gtr. 1

Em7

3rd time: w/flanger

3 times

A5 G5 Em7

End Rhy. Fig. 1

A5 G5 E5 D5

3rd time: flanger off

Gtr. 2

Em7

G5 A5

Em7

full

12 15

14

12 14 14

12

12 15

15

(15)

(15)

15 12

14

12 15 12

Rhy. Fig. 2

Gtr. 1

D5 A5

Em7

8va

G5 A5

full

12 12

14

(10 12 14)

12

12 12

1 1/2

15

1 1/2

15

1/4

(15x15)

12 15

12 15 12

12

15

12

15

14

(14) 12 14

12 (12)

P.M. - 4

P.M. - 4

P.M. - 4

P.M. - 4

P.M. - 4

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The musical score is divided into measures by vertical bar lines. The melody line (top staff) includes notes with slurs and accents, and the guitar accompaniment line (bottom staff) includes chords and fret numbers. The score is divided into measures by vertical bar lines.

N.C. E5 D5 E5 N.C. E5 E5 D5 E5

N.C. P.H. 15ma slight P.H.

1 1/2 1 1/2 P.H. full slight P.H. 1/4 full slight P.H.

12 (12) (12) 10 7 6 9 7 9 (9) 7 (7) 5

1/2 1/2 1/2

2 2 X 2 X 0 2 X 2 X 2 2 X 2 X 5 7 2 2 X 2 X 0 2 X 2 X



N.C. E5 A5 B5 Csus2 C5 Csus2 N.C. A5 Asus2

full 1/2 full full full 1/2

End Rhy. Fig. 3 Rhy. Fig. 4

1/2 let ring P.M. P.M. w/ bar P.M.

N.C. Csus2 C5 Csus2 N.C. D(add4)

1/2 1/2 full full full full full

P.M. let ring P.M. P.M. w/ bar let ring w/ bar

G5 A5 N.C. E5 D5 E5 N.C. E5 D5 A5

full full

End Rhy. Fig. 4 Rhy. Fig. 5

w/ bar 1/2







w/ Fill 1: Gtr. 3

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The guitar part is in G major and 4/4 time. The chords are Csus2, N.C., D(add4), G5, and A5. The bass line is shown with fret numbers and dynamics like "full" and "1/2".

w/ Rhy. Fig. 5: Gtr. 1

**Guitar Solo**

N.C. E5 D5 E5 N.C. E5 G A5 N.C. E5 D5 E5

Gr. 3

f

full

12

14 12 14 12 14 14 12 14

1/2

full

1/4

12 14 12 14

14 12 10

Gr. 1

1/2

2 2 X 2 X 0 2 X 2 X

2 2 X 2 X 2 2 2 0

2 2 X 2 X 2 2 2 0

2 2 X 2 X 0 2 X 2 X



[illegible][illegible]

w/ Rhy. Fig. 1, Bars 1-3: Gtr. 1

N.C. E5 D5 E5 N.C. E5 G A5 N.C. E5 D5 E5

slight P.H. full

2 0 2 0 2 0 2 0 2 (2)

7 9 7 6/10 8 9 7 9 7 9 7 9 7 9 7 5 7 (7) (7) (7) 5 7



The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a quarter note G4, followed by an eighth note A4, and then a quarter note B4. The accompaniment is written on a grand staff (treble and bass clefs). The bass line starts with a half note G3, followed by a half note F#3, and then a half note E3. The treble line starts with a half note G4, followed by a half note F#4, and then a half note E4. The second system continues the melody and accompaniment. The melody includes a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The accompaniment includes a triplet of eighth notes (G3, F#3, E3) and a quarter note D4. The score is marked with '8va' and 'full'.

E5 D5 G5 A5 w/ Rhy. Fig. 4: Gtr. 1 Csus2 C5

8va

1/2 (19) 17 19 17 19 17 19 17 20 17 17 17 20 20 17 19 17 20 17

Csus2      N.C.      A5      Asus2      N.C.

full      full      1 1/2      full

17 17 19    17 17 19    17 20 17    17 17    19    17 17    22    17 17    19    (19) 19 19    20    17 17    17    20 17    19    20 17    15 17



[illegible]

w/ Rhy. Fig. 3, Bars 1-5: Gtr. 1  
N.C. E5 D5 E5 Gtr. 3 tacet N.C. E5 D5 E5 N.C. E5 D5 E5 N.C. E5

Gtr. 2

Gtr. 3

1 1/2 12 (12) 1 1/2 (12) 10 7 6 1/4 9 7 9 (9) 7 1 (7) 5 7 4 5 7 5 7 7 (7)

15ma P.H.

P.H. full 1/4

slight P.H. full

1/2

[illegible]

N.C. E5 A5 B5 Csus2 C5 Csus2 N.C. A5 Asus2  
 full 12 15 12 15 (15) 8 10 10 (10) (10) 10 10 (10) (10) 10 10 10 10 10 12 9 9 9 1/2

w/ Fill 1: Gtr. 3

N.C. Gtr. 3 tacet Csus2 C5 Csus2 N.C. D(add4)

1/2 1/2 full full full full full full

(9) (9) (9) (9) (9) 0 10 10 (10) (10) 10 10 15 15 (15) 15 12 12 15 12 14 12 15 14 12 12



A5 G5 Em7 A5 G5 E5 D5

Free Time  
E5

Gtr. 1

A musical score for guitar solo. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a melodic phrase, followed by a section marked "Gtr. I tacet N.C. loco" where the guitar plays a continuous, rapid sixteenth-note pattern. The bottom staff shows fret numbers for the left hand, starting with a 1 1/2 bar rest at fret 15, followed by various fret changes and bends indicated by arrows and labels like "full" and "1/2".

The musical notation for the guitar solo in "The Highway" by The Highwaymen consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It features a melodic line with slurs and "slack" markings. The bottom staff is a bass clef with a key signature of one sharp (F#). It features a bass line with fret numbers and "full" markings.

The musical score for "The Wind" by John Cage is presented on a grand staff with five staves. The notation is highly complex and non-traditional, featuring a variety of rhythmic symbols and annotations. The first staff includes a treble clef, a key signature of one sharp (F#), and a time signature of 1 1/2. The notation includes a series of vertical lines, some with flags, and a series of horizontal lines with flags. The second staff features a series of vertical lines with flags, some with a "3" above them, and a series of horizontal lines with flags. The third staff features a series of vertical lines with flags, some with a "6" above them, and a series of horizontal lines with flags. The fourth staff features a series of vertical lines with flags, some with a "5" above them, and a series of horizontal lines with flags. The fifth staff features a series of vertical lines with flags, some with a "hand slide" annotation, and a series of horizontal lines with flags. The score is annotated with "slack" and "sfack" in the first staff, and "hand slide" in the fifth staff. The score is also annotated with "1 1/2" in the first and second staves, and "15" and "18" in the fifth staff.

\*Dip bar onto strings in specified rhythm



**By Vinnie Moore**

**By Vinnie Moore**

72



B $\flat$  B $\flat$ 5 F5 Eb Cm Eb5 C5 Eb F

8va

17 15 18 17 15 18 15 17 13 17 15 14 15 15 15 14 15 18 18 18 (18) 15 17 17 (17) 15 18 18 18 (18) 15 17 15

22 22 18 20 22 20

15 16 16 20 18 20 15 20 16 16 15 (15) 13 (13) 12 12 12 13 14 15

C5 D5 F5 w/ Rhy. Fig. 1: Gtr. 1 G5 F5 B $\flat$  F5 G5 C5 F5

8va

14 17 18 17 18 20 (20) 18 17 20 17 13 17 14 15 15 17 (17)

19 (19) 17 20 17 13 17 14 15 15 17 (17)

20 20 17 18 17 14

13 13 15 18 14 12 14 17



Gtr. 2

G5 F5 Bb F5 G5 C5 F5 8va Eb5 loco F5

1/2 w/ bar 14 14 (14) 17 15 14 17 15 13 17 w/ bar 14 10 (10) 5 5 w/ bar 20 20 18 16 15 15 15 14 15 full

Gtr. 3 loco

14 w/ bar 14 14

Gtr. 1 8va

16 18 18 20 15 16 17 18

Eb Eb5 Bb5 Eb F Bb5 Gm Bb F5 G5 F5 Bb

8va loco 3 8va

full full 1/2 full w/ bar

17 15 18 16 15 15 19 15 15 17 15 18 17 15 17 15 18 15 18 15

8va loco

20 18 18 15 17 15 20

8va

18 20 15 18 16 15 11 (11) 12 14 15 15 15 15 18 15 17



F5 G5 C5 F5 G5 F5 Bb5 F5 G5 C5 F5 Eb5 F5 N.C.

Gtr. 2 *8va* *loco*

(15) 17 15 17 15 17 15 17 (17) 18 18 18 15 17 15 (15) 17 15 (15) 17 15 1520 17 w/ bar

Gtr. 3 *8va*

18 17 18 22 17 18 18 15 17 22 20

Gtr. 1 *8va*

18 18 13 13 15 14 15

F5 Eb Eb5 Bb5 Eb Bb5 F Dm F5

*8va* *full*

20 (20) 15 18 16 15 15 12 17 15 17 15 18 18 17 18 20 18 15 18 17 18

*8va*

18 17 20 18 20 18 17 18 17 19 18 20

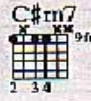
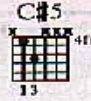
*8va*

18 20 15 18 16 (19) 11 (11) 12 15 13 15 14 14 18 20 17 15 15



# Check It Out!

By Vinnie Moore



## Intro

Rhy. Fig. 1 Moderate Rock  $\text{♩} = 113$

Gtr. 1 C#m N.C.

w/ light distortion

1. End Rhy. Fig. 1

mf

let ring -----

let ring -----

1. End Rhy. Fig. 1

mf

let ring -----

let ring -----

2.

C#m F#5 E5 C#5 B5 N.C.

Spoken: Check this out.

F#5 N.C.

2. F#5 N.C.

C#m F#5 E5 C#5 B5 N.C.

Spoken: Check this out.

Gtr. 1

Rhy. Fig. 2

poco rit.

Gtr. 2

w/ heavy distortion

a tempo

let ring -----

P.M.

1. F#5 N.C.

2. F#5 N.C. C#5

End Rhy. Fig. 2

P.M.

P.M.

P.M.

Play upper C note 1st time only

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w/ Rhy. Fig. 3, 3 1/2 times: Gtr. 2  
N.C.

B5 C#5 N.C.

15 mea P.H.

1/2 1/2 1/4

P.M. P.M.  
P.H. P.H.

Pitch: A#

[illegible]







Staff 1: F#5 N.C. F#5 N.C. F#5 N.C. C#5

## Bass Solo

Staff 2: C#5

Staff 3: C#m7

Staff 4: C#m7 F#5 C#5 B5/C# C#5 C#m7

Staff 5: P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Staff 6: F#5 E5 F#5 C#5 B5/C# C#m7

Staff 7: P.M. P.M. P.M. P.M. P.M.



F#5 C#m7 B5/C# C#5

9 9 12 9 11 12 9 11 9 10 9 12 9 11 9 9 11 9 9 11 11 9 10

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

(9)

B5/C# C#m7 F#5

9 9 12 9 11 12 9 11 12 9 11 11 9 10 11 9 9 7 0 6 9 6 8 9 8 6 8 6 6 9

P.M. P.M. P.M. P.M.

(11)

E5 B C#5 N.C. w/ Rhy. Fig. 3, 7 1/2 times; Gtr. 2

15ma P.H. 8va loco

1/2 full 1/2 full P.H. full full full 1/2 full

(11) 11 11 11 9 9 11 11 11 9 12 12 14 12 9 12 12

P.M. P.M.

(11)



Gar. 4

B5 C#5 N.C.

B5 C#5 N.C. B5 N.C. C#5

N.C. B5 N.C. C#5

N.C. B5 C#5 N.C.

B5 N.C. C#5 N.C.

B5 N.C. C#5 N.C.



The musical score for 'The Valley of the Giants' is presented in two systems. The first system features a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is written in a single line, with various musical notations including eighth notes, quarter notes, and rests. Above the staff, there are labels for chords: B5, C#5, and F#5. The second system consists of a single staff with a series of numbers and musical notations, including a 1/2 note, a full note, and a 12-measure rest. The numbers are arranged in a sequence that suggests a specific rhythmic pattern or a sequence of notes.

**⊕ Coda**

w/ Rhy. Fig. 5, Eur 2: Otr 2. &  
w/ Rhy. Fig. 1, Bars 2-4: Ger. 1

w/ Rhy. Fig. 5, 10 times: Gr. 2

Fig. 17. Data 2-4. Gtr. 3

Chord progression: F#5 E5 C#5 E5 B5 F#5 E5 C#5

Tablature (Fret numbers):

|      |      |       |       |       |       |       |       |       |       |       |       |       |       |       |       |       |       |
|------|------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| 12\9 | 12\9 | 9 9 9 | 9/11  | 11 11 | 10/12 | 12 12 | 12/14 | 14 14 | 14/16 | 16 16 | 16/18 | 18 18 | 18/19 | 19 19 |       |       |       |
| 9/11 | 9\8  | 9\8   | 8 8 8 | 6/8   | 8 8   | 8/9   | 9 9   | 9/11  | 11 11 | 11/13 | 13 13 | 13/15 | 15 15 | 15/16 | 16 16 | 16/18 | 18 20 |

w/ Rhy. Fig. 1, 4 times: Gtr. 1 & Fill 2: Gtr. 3

Rhy. Fill 1  
Gtr. 2

TAB

(2) 2 4 0 2 3 4 2 2 4 2

**Finn 2**  
**Gtr. 3**

The image shows musical notation for two parts. The top part, labeled 'Finn 2', is written on a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The bottom part, labeled 'Gtr. 3', is written on a bass clef staff. It starts with a whole note G2, followed by a whole note F2, and then a whole note E2. The notation is simple and appears to be a transcription of a guitar or bass line.



w/ Rhy. Fig. 1, Bars 1-2: Ctr. 1

Fig. 1. Bats 1-2. Gtr. 1

E5      B5      F#5 E5 C#5

Gitr. 2

loco

full

(12)

11

11

9/11

11/9

9/6

6/4

6

9

9

11

11

11

Gitr. 3

Gitr. 1

let ring

7/8

12 9

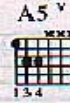
11 9

slight vib.



# Last Chance

By Vinnie Moore



Uptempo Rock ♩ = 126  
A5

5 open A

**B5** **G5**

Rhy. Fig. 1

Gtr. 1

P.M. 4 P.M. 4 P.M. 4

Riff 1A

Gtr. 2

full (8) 8 7 9

Riff 1B

Gtr. 3

mf

full 15 (15) 15 15 17

16 16 14 15 14 15 14 16 14

**D5/A** **A5** **G5**

5 5 5 5 5

open 5fr, 4fr, 2fr, open

A D C# B A

End Rhy. Fig. 1

w/ Rhy. Fig. 1, 2 times: Gtr. 1

B5

full (8) (8) 9 7 9 7 9 7 7

full (17) (17) 17 17 15 17 14 14 (14)

16 16 14 15 14 15 14 16 14 14 12 12 15 17 12 14

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D5 A5 N.C. B5 w/ Riff 3: Gtr. 3  
End Riff 1A Riff 2

Gtr. 2

slight w/ bar

slight w/ bar

full

11 10 12 10 (10) 10 14 15 14 15 14 16 14 15 17

9 7 9 7 (7) 10 10 14 15 14 15 14 16 14 15 17

3rds

End Riff 1B

slight w/ bar

slight w/ bar

19 17 18 17 17

10 14 10 14 14

D5 A5 N.C. B5 w/ Riff 3: Gtr. 3 and w/ Rhy. Fig. 1, Bars 1-2: Gtr. 1

full

full

14 17 14 14 15 10 14 15 14 16 14 10 14 16 17 16 (16) 14 16 14 10 10 14 14 (14) 16 14

17 (17) 15 15 10 14 15 14 16 14 10 14 16 17 16 (16) 14 16 14 10 10 14 14 (14) 16 14

G5 A5 Rhy. Fig. 2 Gtr. 1 P.M. Harm. End Rhy. Fig. 2 End Riff 2

15rns P.H.

P.H. full

Harm.

w/ bar

12 12 12 9 7 5 7 7 7 (7) 10 9 10 9 11 12 10 12

Gtr. 1

1/2 1/2 1/2

2 2 2



A5

8va .....  
Harm. =1

Asus4 N.C.

G5

1st system: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: (12), 9, 9, (8), 7, 6, 6, (6), 7, 7. Annotations: 8va Harm. =1, -1/2, Asus4 8va, let ring Harm. w/ bar, 1/2.

2nd system: Bass clef. Notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. Fingering: (12), 9, 9, (8), 7, 6, 6, (6), 7, 7. Annotations: full, 1/2, w/ bar, 1/2, 10, 9, 10, 9, 10, 9, 11, 12, 10, 12.

3rd system: Treble clef. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: (12), 9, 9, (8), 7, 6, 6, (6), 7, 7. Annotations: 1/2, P.M., 1/2, 1/2, 1/2.

4th system: Bass clef. Notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. Fingering: (12), 9, 9, (8), 7, 6, 6, (6), 7, 7. Annotations: 1/2, P.M., 1/2, 1/2, 1/2.

Substitute Fill 1, 2nd time: Gtr. 2

A5

Asus4 A

N.C.

B5

Gtr. 1

Gtr. 1 notation: P.M. (Power Mode) symbol.

1st system: Treble clef. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: (12), 9, 9, (8), 7, 6, 6, (6), 7, 7. Annotations: 8va Harm., 8va, loco.

2nd system: Bass clef. Notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. Fingering: (12), 9, 9, (8), 7, 6, 6, (6), 7, 7. Annotations: Harm. w/ bar, let ring w/ bar, 19, 19, 21, 16, 14, 14, 12, 12, 11, 11, 9.

3rd system: Treble clef. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: (12), 9, 9, (8), 7, 6, 6, (6), 7, 7. Annotations: 1/2, P.M., 1/2, 1/2, 1/2.

4th system: Bass clef. Notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. Fingering: (12), 9, 9, (8), 7, 6, 6, (6), 7, 7. Annotations: 1/2, P.M., 1/2, 1/2, 1/2.

Riff 3 Gtr. 3

1st system: Treble clef. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: (12), 9, 9, (8), 7, 6, 6, (6), 7, 7. Annotations: Harm., slight w/ bar Harm., slight w/ bar Harm.

2nd system: Bass clef. Notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. Fingering: (12), 9, 9, (8), 7, 6, 6, (6), 7, 7. Annotations: 7, 12.

Fill 1 Gtr. 2

1st system: Treble clef. Notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering: (12), 9, 9, (8), 7, 6, 6, (6), 7, 7. Annotations: 8va, Harm., w/ bar w/ bar w/ bar, let ring w/ bar, 19, 19, 21.

2nd system: Bass clef. Notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. Fingering: (12), 9, 9, (8), 7, 6, 6, (6), 7, 7. Annotations: 10, (10), (12), 19, 19, 21.



w/ Rhy. Fig. 1, 3 times: Gr. 1 &  
 w/ Riffs 1A & 1B: Otrs. 2 & 3

B5 G5 D5

Gr. 3 B5 G5 D5 A5 N.C.

The image shows a musical score for guitar. The top staff is a standard musical notation in treble clef with a key signature of one sharp (F#). The melody consists of several measures, some with triplets and some with sustained notes indicated by wavy lines. Above the staff, the notes B5, G5, D5, A5, and N.C. are written. Below the staff is a fretboard diagram with six strings and fret numbers (7, 6, 7, 6, 7, 6, 4, 4, 4, 6, 7, 7, 7) indicating the fretting for the melody.



1.

w/ Rhy. Fig. 1, Bars 1-2: Gtr. 1

B5 G5 A5

2.

w/ Rhy. Fig. 1, Bars 1-2: Gtr. 1

Gtr. 2 B5 G5 Gtr. 3 tacet D5 A5 N.C.

Gtr. 3

Gtr. 1

Half Time Feel

C(add9) D D(add4/add9)

let ring throughout w/ bar



Bm(add9) E(add4) N.C.

slight P.M. full

3

5 4 7 4 10 12 9

12 12 14 12 (12)

13 14 16 14 16 17

2 4 4 2 9 2 9 2 4 4

2 4 4 2 9 2 9 2 4 4

0 1 2 2 1 2 1 2







C#5

Rhy. Fig. 4

A5V

E5

P.M.-----

P.M.-----

P.M.-----

Gtr. 2

Gtr. 3

B5

⑤

⑥

⑤

⑤

⑤

2fr.

7fr.

6fr.

4fr.

7fr.

w/ Rhy. Fig. 4, 2 times: Gtr. 1

B

E

D#

C#

B

C#5

A5

End Rhy. Fig. 4

P.M.

Fill 2  
Gtr. 4

15ma

P.H.

P.H.

21

(20)



E5 B5 N.C. C#5 A5

Sra.....

11 12 9 11 13 14 16 16 16 18 17 16 17 16 18 16 17 19

13 14 16 14 16 17 19 19 (19) 9 9 7 9 7 8 8 6 6 6

W/ Rhy. Fig. 4, Bars 1-2: Gtr. 1

C#5

E5

8va

B5

laca

N.C.

8va

full

19 19 17 19 16 16 14 12 11 9 18 18 16 17 16 18 16

16\13 13\11 14\9 9\8 8\6 6\4 (4)

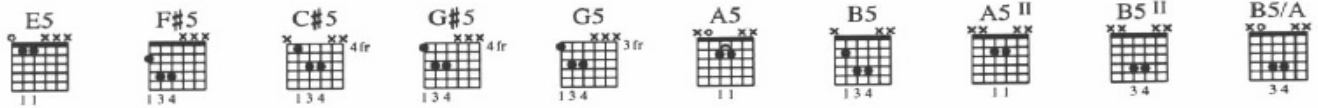
7 9 7 9 7 9 8

A5  
 B5  
 Gr. 1  
 P.M.  
 5fr. B  
 5fr. E  
 5fr. D#  
 5fr. C#  
 5fr. B  
 C#5  
 15 14 14  
 18 18 19 18 19  
 17 16 17 19 17 16  
 16 18 17 16 19 17  
 19 17 19  
 15 (15)  
 6 6 6  
 6 4 7 6 7  
 5 4 5 7 5 4  
 4 6 5 4 7 5 4 7 5 4  
 7 6 9 (9)



# Coming Home

By Vinnie Moore



Moderately ♩=100 Half Time Feel

Rhy. Fig. 1  
Gtr. 1

E6(add9) N.C. Amaj13

mf let ring ----- 4

11 9 9 11 9 7 4

9 11 9 11 9 11 9 11 9 11 9

0

N.C. F#m(add9) A(add9) E

let ring ----- 4

7 7 7 9 9 11 9 11 9

4 2 2 2 2 2 2 2

0 2 4 2 4 2 4 2

0 2 2 1 2 1 2 2

N.C. C#m11 C#m G#m7 N.C. F#m(add9) F#m

\* End Rhy. Fig. 1 Rhy. Fig. 2

let ring - 4

11 9 9 9 9 9 9 9

7 9 11 9 11 9 11 9

4 7 5 4 5 4 6 6 5 4 9 2

4 4 2 2 2 2 2 2

\* When playing as Rhy. Fig. 1, substitute last measure by repeating 7th measure.

A(add9) B C#m11 C#m G#m7 N.C. F#m(add9) F#m

let ring - 4

7 7 7 7 7 7 7 7

11 9 11 11 9 9 9 9

6 7 5 4 5 4 6 6 5 4 9 2

4 2 2 2 2 2 2 2

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A(add9) F#m(add9) E N.C.  
End Rhy. Fig. 2

let ring ----- 4 let ring ----- 4

Rhy. Fig. 3B  
Gtr. 3

End Rhy. Fig. 3B

*mf* slight

Rhy. Fig. 3A  
Gtr. 1

End Rhy. Fig. 3A

let ring ----- 4 let ring ----- 4 let ring ----- 4

w/ Rhy. Figs. 3A & 3B: Gtrs. 1 & 3

full ----- full ----- full -----

w/ Rhy. Fig. 2: Gtr. 1

Rhy. Fig. 4  
Gtr. 3

full ----- full -----

\* vib. bent note only



A5 B5 C#5 G#5 G5

full

F#5 B5 End Rhy. Fig. 4 E5 Rhy. Fig. 5

full

A5 5fr. A G#5 F#5 2fr. F# 4fr. G# A5 B5

8va.....

full

w/ Rhy. Figs. 1 & 5, Bars 1-6: Gtrs. 1 & 3

E5 End Rhy. Fig. 5

loco

full



The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, with notes beamed in groups of four. Above the staff, the notes are labeled with chord symbols: A5, N.C., F#5, and N.C. The second system consists of two staves. The upper staff continues the melody, with notes beamed in groups of four. The lower staff provides a bass line, with notes beamed in groups of four. Above the lower staff, the notes are labeled with chord symbols: full, full, full, full, 11, 9, 11, 11, 9, 9, 9, 12, 12, 9, 12, 12, 9, 9, 9. The score is written in a standard musical notation style, with a key signature of two sharps and a common time signature.

[illegible]

w/ Rhy. Figs. 3A & 3B, 2 times: Gtrs. 1 & 3

Git. 2

Second system of musical notation, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#). The notation includes two measures of music, with the first measure labeled 'E5' and the second 'F#5'. The bottom staff shows guitar fretboard diagrams with fingerings (e.g., 9, 9, 12, 14) and wavy lines indicating vibrato or tremolo effects.

**Fill 1**  
Gtr. 2

T  
A  
B

7 (7)



C#5

The second system of musical notation continues the melody and accompaniment. The melody is on a treble clef staff with a key signature of three sharps (F#, C#, G#). Chord symbols A5, B5, C#5, G#5, and F#5 are placed above the staff. The accompaniment is on a bass clef staff, featuring a complex sequence of chords and intervals, including 16, 13, 14, 11, 13, 11, 11, 9, 9, 9, 9, 9, 9, 12, 9, 9, 12, 9, 9, 11, 9, 11, 11, 9, 11, 9, 13, 13, 11, 13, 9, 9. A 'full' marking is present above the 12th measure, and a '1 1/2' marking is above the 13th measure.

B5  
 w/ Rhy. Figs. 1 & 5; Gtrs. 1 & 3  
 E5  
 A5  
 full  
 full  
 17 17 14 14 14 12 12 9 9 9 9 9 9 10 9 11 11 9 9 10 9 11 11 11 10 9 9 4 4 9  
 16 16 13 13 13 11 11 9 9 9 9 9 9 11 11 9 9 11 11 10 9 9 4 4 9  
 14 14 11 11 11 9 9 9 9 9 9 9 9 11 11 9 9 11 11 9 9 9 4 4 9

[illegible]

Fill 2  
Gtr. 2

8va  
P.H.